

Make Sure Your
Staff Reads ALL of
Publix Opinion



Opinion

The Official Voice of Publix

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Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of October 4th, 1929

No. 4

BEST CAMPAIGNS MUST BE ON AVERAGE SHOWS, ORDERS MR. KATZ

Exploding a bombshell of cold business logic which dispelled any complacency that might exist among Publix showmen, President Katz devoted almost the entire discussion period of his Executive Cabinet meeting last week to a stern and definite demand for vigorous sales-campaigns for "average program pictures."

His statement came following a survey of weekly box office reports throughout the circuit, for the month of September.

"The profits that I see reported for giant-pictures are as they should be. However, the credit belongs to the attraction. When I see a report of this kind accompanied by vigorous campaigns for such pictures as "Dance of Life," Moran & Mack's "Why Bring That Up?" Jolson's "Say It With Songs," "Cockeyed World" and other sure-fire hit-attractions of similar magnitude, I wonder why the same vigor is not applied to the selling of *Average* pictures."

"Big attractions would make profits in a tent. Attractions like those are always sold by word of mouth advertising and routine sales methods.

"I WANT EXCEPTIONAL CAMPAIGNS PUT BEHIND OUR AVERAGE ATTRACTIONS."

"It is the success or failure of our AVERAGE ATTRACTIONS that means success or failure in this business. Each theatre must regard as its keystone problem, the problem of showing an equitable profit from our average merchandise. It would be strange indeed if exceptional pictures failed to reach exceptional profits. It would be an industrial calamity if we permitted our average pictures to lose money, because nearly two-thirds of all product made by all studios, is 'average.'

"We have the first selection of the good product that is made. Our average attraction is splendid, high-grade entertainment. It is true that frequently attractions come along that are outstandingly powerful in appeal, but no theatre can hope to get enough of such attractions as to be enabled to offer a new one, week after week. Even if such a thing could happen; then these outstanding super-hits would become commonplace, and we'd have the spectacle of certain showmen failing to properly encourage patronage for what they'd call anew, 'the average exceptional-attractions.'

"We need these exceptional attractions that produce exceptional profits. But we need most, the strongest kind of showmanship and selling support for our average attractions, and I will not countenance anything less.

"For about thirty weeks out of each fifty-two, our theatres offer mighty fine entertainment which does not include giant attractions like Jolson, Lloyd, Moran & Mack, Four Marx Brothers, and similar shows. It is on these thirty weeks that our story for the whole year is told.

"Pictures like 'The Lady Lies,' 'Fast Company' and others will gross exceptional profits if they are sold properly to the public in an exceptional manner."

"I INSIST THAT THIS BE DONE."

'SAFE HALLOWEEN' BOX-OFFICE TONIC

HERE'S A TRIED-AND-PROVED CAMPAIGN TO START USING TODAY FOR MANY BENEFITS

Halloween is October 31.

It's a chance for profit, good will, and an annual Publix promotion-walloper.

So PUBLIX OPINION presents you with a proved idea on the subject that joyously rocked every mother and father, public official, school-kid and school-official, in the city of Chicago, and made them flood Balaban & Katz theatre managers with letters of gratitude and gobs of good will. It was done five years ago, and Your Editor was the person who did it. It was definitely tied up to specific attractions, too!

At the time, William McAndrews was Superintendent of Chicago schools. He's the fellow with whom Wil-

iam Hale Thompson had the international text-book battle, and he's probably the most noted and beloved educator in America. You're told this, so you can use his name to bolster up school officials, in selling the idea

Night of Horror

Ordinarily, Halloween is a night of horror for everybody in town. Naughty little boys go around doing things on window-panes and door-steps, throwing hedge-balls and potatoes at innocent old citizens, and swiping the tombstones and carrying them up on the courthouse dome. Usually fifteen policemen get killed in auto accidents, hurrying to answer frenzied calls from anguished citizenry; parents moan for many days, because little Willie fell in the hole when his gang tried to steal Old Lady Wilkins' outhouse and he still needs four more lessons on deodorants and the pul-motor. The newspapers print editorials pleading for a "safe and sane Halloween next year" and cite the case of "this year's \$54,000 property damage, 16 killed and 54 injured from prankish hoodlum custom." That's what Halloween now is in every American community.

Enter, you and your Publix Theatre—with a panacea!

Signing the Pledge

Every Publix Theatre in town stages two performances of a special kids show on Saturday morning, at which kids are admitted on special tickets issued by their school teachers. Include public, private and parochial schools. To get the ticket, the kid has to sign a pledge card, which he turns over to his teacher. The card reads:

"I, Willie Fencelifter, promise to help make a 'Safe and Sane Halloween' this year by abstaining from acts of mischief, hoodlumism, and misconduct. Also I promise to use my influence on my friends to get them to do the same."

Willie signs the pledge and gives it to his teacher, who gives him a special ticket. The tickets are printed free by the school board. Three weeks in advance, the superintendent of schools gives out piece-meal, bits of information about this campaign, to the newspaper reporters. He tells them that the campaign is made possible by local Publix Theatres and the Paramount movie stars, Clara Bow, Nancy Carroll, Harold Lloyd, Hal Skelly, Buddy Rogers, Jack Oakie, Elsie Ferguson, Walter Huston, Clive Brook, and any other Paramount stars you can think of. Have him tell what pictures these stars are coming to town in, soon. Make it easy for him by having it all written out in advance, mimeographed

Send Star Wires

Send a telegram every day to the superintendent of schools, signed by a movie star whom you play soon reading like this:

"Am stopping work on my new funny picture, 'Cat's Meow' which the Publix Paramount theatre plays soon, in order to send this telegram congratulating you and the kids of your town on the Publix Theatre Safe And Sane Halloween campaign."

—Clara Bow

Send a telegram like that every day, and accompany it with a lot of star-stills for the school superintendent to give out to the newspaper men.

Before you start the campaign, sell the idea to the school superintendent. Get him to get up a committee made up of every parent-teacher club leader, noonday lunch club leader, chief of police, fire chief, health commissioner, etc. Let 'em each make a speech in the school auditoriums for a couple of weeks in advance. They love to talk. The kids will love to listen, as they don't have to study during that period. If you can't promote this hire a smart newspaper reporter to do it for you.

Public Benefactors

In two weeks, before Halloween, your whole town will be sold on "Safe And Sane Halloween" and your theatre and Paramount stars will be the great public benefactors that have saved the fenceposts, outhouses, and garages from the depredations of mischievous Young America. The Saturday morning free show cost will return a millionfold in good-will, and the odd part of it is that your Saturday afternoon PAID business and night business for that day will be terrific.

Be sure that on that morning the police and fire department members act as special traffic police and special guards and "bouncers" in your theatre. Have a dozen school teachers and principals act as "assistant managers" on that day too. Be sure they all get their pictures in the papers as "committee members," in advance, and have a copious report turned in on the following Monday telling how much property was saved, how many lives were spared, and demanding that Sam Katz and Adolph Zukor be thanked and compelled to make it an annual national event.

It Has Been Done!

That's showmanship, of permanent and constructive value if you can do it. It has been done—in Chicago, where the problem of inoculating against the germs of hoodlumism is a serious one.

One more IMPORTANT THING. This is your idea, and your promotion. Don't let some local patriot get away with trying to lug your opposition theatres into it. The answer is that you don't object IF they exclusively pull anything worth while, but you can't go into this if your opposition is in. It's a company rule. Bass voice 'em and the patriots will retire. They want the stunt because it's a public benefit, even if it is a complete promotion. Also it's a publicity-rodeo for a lot of self-important local folks who seldom get a chance to break into the lime-light they love.

If you let this chance pass, you're asleep at the switch!

SIX OPENINGS!

Six big picture openings, almost on consecutive dates, are flashing across Broadway screens. Three of them have opened and three more are scheduled to follow immediately. They are:

"Young Nowheres," First National, Richard Barthelmess and Marian Nixon, Central Theatre on October 1.

"Disraeli," Warners, George Arliss, Warners' Theatre on October 2.

"Sunnyside Up," Fox, Janet Gaynor and Charles Farrell, Gaely Theatre on October 3.

"Why Bring That Up," Paramount, Moran & Mack, Rialto Theatre on October 4.

"Rio Rita," R. K. O., Bebe Daniels, Earl Carroll Theatre on October 6.

"Applause," Paramount, Helen Morgan, Criterion Theatre on October 7.

Plan Ample Pre-views For Showmen

As a first step to enable Publix showmen to plan and execute properly intelligent and vigorous advance ticket-selling campaigns for coming attractions, arrangements are being made whereby weekly advance screenings for each zone, will be available in the future for house and advertising managers of each theatre.

At the weekly Executive Cabinet meeting, Sam Dembow, Jr., Vice President Executive, and Charles C. McCarthy set in motion the plan that will quickly result in the product of all companies as well as Paramount, being available for previews at least four weeks in advance of play-dates.

The plan developed from an explanation of its need, advanced by A. M. Botsford, and it was immediately approved by Messrs. Dembow and McCarthy, who are undertaking its consummation. In many cases "scratch-prints" or studio work-prints will be shown instead of the finally-edited picture. This however, is regarded as a minor objection, as it will give the showmen sufficient advance knowledge and enthusiasm to enable them to transmit it to their community of potential ticket buyers.

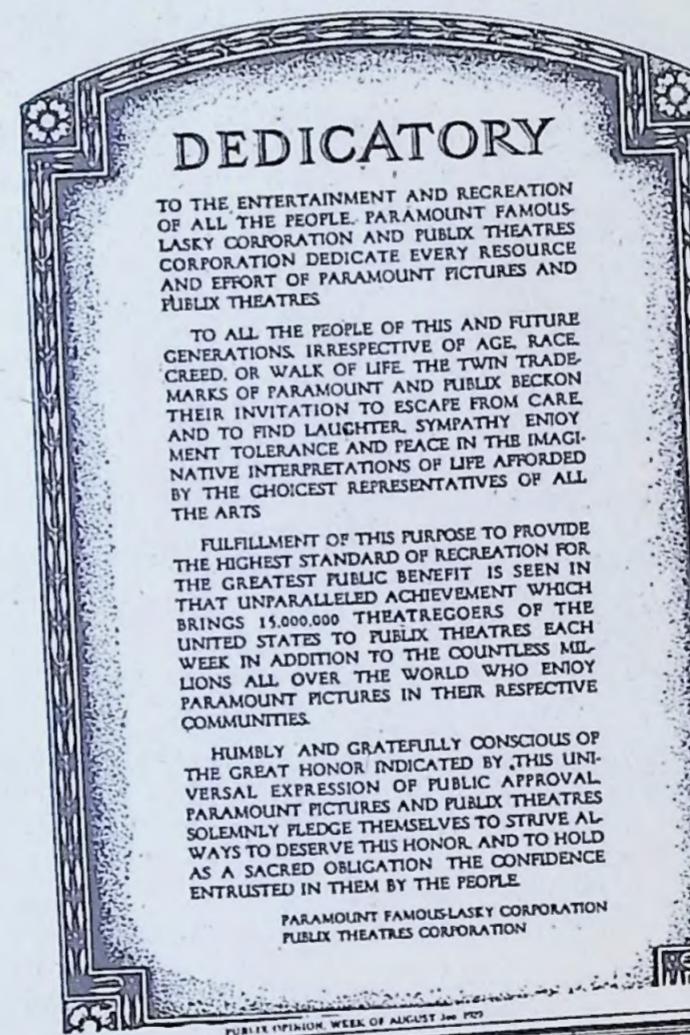
When the plan becomes operative, it is expected that all Publix house and advertising managers, as well as district managers in each 100-mile zone, will meet at a central designated theatre once a month, to attend the previews of six or seven pictures.

Lynchburg Will Have Four Publix Theatres

Publix Theatres has purchased three theatres in Lynchburg, Va.; the Isis, Belvedere and Gaely, all formerly owned by C. M. Casey, besides contracting for the rental of a new theatre, costing \$65,000, with a seating capacity of 1600.

FRAME THESE GOOD-WILL BUILDERS!

These four placards, representing the credo of Paramount and Publix, have been mailed to you last week. Frame them and post them prominently in your office. They are great good will builders and will raise your prestige with everyone who steps into your office. If you haven't received them, write to L. L. Edwards of the Home Office and he will forward them to you. Their display value is permanent.



An Open Letter from PARAMOUNT-PUBLIX To the Press

On this occasion, the Twentieth Anniversary of Paramount-Famous Pictures, and we hope our grateful appreciation to the public press our principal guarantee to the people the integrity of our efforts and promises.

We want to reiterate our public policy and to pledge anew that Paramount Pictures and Publix Theatres will always strive to earn and maintain that high public confidence instilled in the leadership that has been awarded us.

The task we have set for ourselves in providing worthy pictures and the highest standards of entertainment for all the people would have been impossible to achieve without your sympathetic understanding of our problems and those of the people. The fact that we have been able to progress thus far has been largely due to your kind understanding of public duty and willingness to accept our discharge of our obligations.

We have endeavored to provide the finest pictures and the most comfortable theatres that modern science could create, and to conduct these theatres as community centers for the benefit of all the people, just as we provide a public forum for all the people.

Whether there is a Publix theatre, the enterprising public press has extended its first welcoming hand. The first willingness to meet it in fulfilling its community mission. Forged by the aid of Public Theatres has been enabled, not only to provide for the recreational needs, but to aid materially in the economic progress of the community.

As you reflect the public mood and progress, we realize the remarkable nature of the times. They are the people who make your daily press of news. As you make them day by day, portraying the romance, the adventure, day dreams and broadings of life, we do also mirror their life in symbols of imagination.

In gaining and holding our high place in picture production and public press, we have ever striven to uphold the high ethics and ideals of the public press. Our public duties and yours have many similarities. Just as fullness of yours is measured in reader confidence ours is measured in patron confidence.

We thank you, our faithful friends and most helpful fellow public servant, for the encouragement and aid you have given us.

PARAMOUNT FAMOUS-LASKY CORPORATION
PUBLIX THEATRES CORPORATION

SO THAT EDITORS WILL BELIEVE!

We want them to have the same confidence in PUBLIX that their readers have learned to enjoy

FAKES WIN NO APPLAUSE IN PUBLIX

THE pledge of Sam Katz, President of PUBLIX THEATRES CORPORATION, has always guaranteed the publications of every officially inspired news item concerning Publix, as well as every paid advertisement.

The policy is well known to all the press and public have had opportunity to witness the dependability of Publix policies.

If any executive of Publix should thoughts of deliberately disseminate false news about the company, whether it be in relation to a program or an actor or a company he represents, he will be immediately warned by his superior, and his immediate superior by his superior, and so on up the ladder of command.

It would be unnecessary for any editor or person to call attention to falsehoods or pernicious practices.

Publix will see it has not and never will.

That is in the first year of successful operation that has resulted in leadership in the industry.

The press and public have had opportunity to witness the dependability of Publix policies.

It is the responsible head of the company that is responsible for the success of the organization.

Publix has a fine record of dependability.

Our business is to entertain the public, not to injure it.

Our policy with the press is to pay for advertisements.

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SEPTEMBER ANTI-SLUMP CAMPAIGNS SAVED MANY; SEQUEL FOR "SLEEPERS"

Despite the ample advance warning and collection of anti-slump antidotes provided to Publix theatres for the month of September, the first two weeks of this month indicated that some Publix theatres were again asleep at the switch. Their reports showed the effect of the sudden turn of community interest to the home and school problems, which is sufficient evidence that the proper remedies were not supplied.

The September school slump was the subject of a vigorous order from Mr. Katz one year ago, when the entire circuit was caught napping. This year he again called attention to it, late in July. By his direction, PUBLIX OPINION presented the best ideas on the subject that were available from the most experienced ticket-sellers.

Those theatres that took the warning to heart and started immediately to apply prevention measures against the impending slump, pulled thru the two weeks in splendid shape. Those theatres that regarded the information as merely a mass of words and type, are revealed to the gaze of Messrs. Katz, Dembow, and Chatkin, as grossly negligent of duty as well as guilty of disobedience of direct orders.

LOOK OUT FOR THESE CHISELERS

Broadway "gyps" have discovered an ingenious way of getting \$1 seats for 75 cents at one of the great movie palaces along the Rialto. The gag is to save the torn stub from the \$1 admission ticket which the doorman gives them, until next time. Then, on the second visit, they purchase a 75 cent ticket, which admits them to the foyer. Once there, they pull out the carefully preserved \$1 stub from their last attendance, show it to the usher on the orchestra floor and get a dollar seat.

SYMPHONY ARTIST

His first appearance away from the Chicago Symphony Orchestra, of which he is concert master, will be made by Jacques Gordon at the Publix Paradise Theatre in Chicago during the week of October 27.

MR. FRIEDL'S IDEA IS A GOOD ONE

Division Director John Friedl properly sends the following note to the showmen in his district. Doubtless his good idea will be quickly endorsed by everyone else in Publix, too.

Gentlemen:
It has come to my attention that in one or two instances managers have worked up special contests on pictures with an aviation background and the prizes on these contests have been free airplane rides.

Definitely instruct your managers to discontinue contests with such prizes as a reward to successful contestants. This sort of publicity carries with it too great a hazard. If an accident should occur the theatre would be involved in more trouble than the Legal Department could get us out of and we cannot take such chances. Even if there is an understanding as to where the responsibility rests, we do not want to be involved in this sort of thing anywhere.

Please be guided accordingly.

RUGGLES TAKES POST AS AIR M-OF-C

Charles Ruggles, popular Broadway comedian and now a featured player in Paramount Motion pictures, assumes his new duties as regular master of ceremonies for the weekly nation-wide broadcast of the Paramount-Publix hour over the network of the Columbia Broadcasting System at 10 p. m. tomorrow night Oct. 5. (Eastern Standard Time).

The funny man of the stage and the screen, who has an important role in "The Lady Lies," a recent Paramount release, and who soon is to be seen in "The Battle of Paris," will first introduce players who will present a radio dramatization of "Applause," starring Helen Morgan.

He will then call upon Nino Martini, the Italian Opera star, who was brought to this country a short time ago to make his debut in motion pictures.

Martini will be followed by an interesting novelty, the Paramount Sound News man, a member of that vast assemblage all over the world which brings to the screen picturizations of the live news events of the day. He will introduce to the radio audience interesting personalities who figure in the day's news.

David Mendoza, musical director and conductor for the organization's broadcasts will provide music with the Paramount-Publix Orchestra.

Popular radio entertainers who will make up the balance of the program are: "The Paramount Four," consisting of Frederick Vettel, first tenor; Willard Amison, second tenor; John Quine, baritone; Emerson Williams, basso; also Anne Dorothy Boughman, soprano and Veronica Wiggins, contralto.

Trio of Comedians Sign for Pictures

Clayton, Jackson and Durante, popular Broadway comedy trio now starring in Ziegfeld's, "Show Girl," have been signed for two full-length Paramount pictures, to be produced at the Long Island studio, probably at the completion of their present engagement.

Many persons believe the clowning of this funny trio surpasses the humorous antics of the Four Marx Brothers.

School Book Covers Exploit 'Evangeline'

Manager John W. McKenna directed his advertising to school children in exploiting "Evangeline," at the Publix Imperial, Columbia, S. C. One thousand book covers, with copy about the picture, theatre name, playdate, etc., imprinted upon it, were distributed at the opening of school. The expense of printing the covers was paid for by a shoe company, who carried an ad on the back of the book covers.

McKenna also appealed to the children by having the picture announced in the classrooms; this privilege being granted because the story is one of Henry Wadsworth Longfellow's epics.

USE EXCERPTS FOR "LADY LIES"

New York critic's words are money in your Box Office! Localize 'em!

PARAMOUNT SHOWS TALKIE PERFECTION IN 'THE LADY LIES'

By REGINA CREWE
*Movie Editor, "Paramount Pictures,"
REAL stellar production.
In every department "The
Lady Lies" is the Paramount
Theatre, quite easily the best
of the sophisticated talkies yet
to reach the screen. It is a
delight to metropolitan audiences,
as was well evidenced by the
reception it received at its first
performance.*

*The story proves that the
movies are growing up and ar-
riving in the face.
For here the talkies com-
menced with a lonely widow, the
lady he cheats but doesn't
marry, and the man's two
fledgling kids, distinct products
of the modern age. A real prob-
lem presents itself and is
charmingly solved. Quite dif-
ferent, you'll agree, from the
usual pink-and-mush presented
on the screen.*

*It seems too, that the stage,
after all, has something to con-
tribute to the screen. In "The
Lady Lies" there isn't an actor
who really belongs in the
movies. Yet the movies could
get along marvelously well with
the exception of a few. Each
performance stands out as a
clean-cut cameo of merit, and
when one comes to Walter
Huston, Claudette Colbert and*

*Charles Ruggles, there is no alter-
native but to pour forth
words of praise and apprecia-
tion.*

*In the story all is very
much like the youngster ar-
rived home from school, accom-
panied by blue-nosed relatives
who insist Plymouth Rock
is the best place to live. You are
made aware that daddy is main-
taining two establishments and
set out to break up the attach-
ment with the girl he loves, that
woman. If you want to see
how it ends, go to the theatre—
the denouement is too good
to spoil.*

*Hobart Henley has directed
the piece with just the proper
adventure of sunlight and
shadows, so that the feelings
are perfectly and main-
tains a high degree of suspense
throughout. He must also be
praised with the music, which
permeates the lines for
which they were written by
John Mehegan. Hobart must
have added literally in get-
ting these across.*

*As has been said, the acting
is all that may be desired. Miss
Colbert is a screen favorite
any time she appears. Hobart, incidentally, is one of the most
effective and most delightfully
natural in the talkies. Huston
is great, as always, after
screen, and if you don't laugh
yourself silly at Charles Ruggles,
believe me, doctor. A word
for the kid stars, too, in
the film. They are Patricia
Deering and Tony Brown, and
they give the elders cards and
spells.*

*A delightful photoplay, "The
Lady Lies" is recommended to
everyone above the mental age
of twelve. Interestingly, it was
made in the East at Para-
mount's Long Island studios.*

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

JOHN GORING

John Goring was the first exploitation representative engaged by Paramount when that department was formed in 1919. He was assigned to the Kansas City territory and after remaining there for two years he was sent to Los Angeles for engagement in similar work. Two years were spent in southern California by Goring,

before he was assigned to New York as business manager of the Rivoli, Rialto and Criterion theatres. He remained in New York for about five years and then returned to Los Angeles as manager of the Loew's State theatre and then as manager of the Forum, where unusual success was attained. He returned to the ranks of Publix as manager of the Capitol in St. Paul and then to his present assignment, manager of the Criterion, a \$2 house, in New York.

EMIL BERNSTECKER

Another graduate of the Publix Managers Training School who has succeeded Emil Bernstecker, present manager of the National Theatre in Greensboro, N. C., who started his theatrical career as an usher in the Rivoli in New York. After being graduated from the First Publix Managers School, Bernstecker was sent to Atlanta, Ga., as assistant manager of the Howard. His managerial training has stood him in good stead as proven by his various assignments following his first appointment. He has been assistant manager of the Palace Theatre in Dallas, Texas and also City Manager of Jackson, Tenn. Previous to his present position, Bernstecker was manager of the Metropolitan in Houston, Tex.

Emil Bernstecker is a New Yorker by birth and schooling, having attended the grammar and high schools of that city and having been graduated from the College of the City of New York with a degree in Science.

M. D. COHN

M. D. Cohn severed his connections with the Glen W. Dickenson Theatres in order to advance beyond the limits set in the opportunities of a small theatre chain. He entered the employ of Publix in January, 1929, as manager of the Rialto, Denver, Colo., his present assignment.

Cohn's first theatre affiliation was with the Dickens, as publicity director of the Bowersock and Varsity theatres, Lawrence, Kansas. He remained in this capacity for a few months, was placed in charge of the Varsity as manager, then was appointed managing director of both Bowersock and Varsity, one month later. He took charge of the Wareham in Manhattan, Kansas, for the same company, in 1927 and again his ability for theatre managing was seen and appreciated. He was appointed managing director, this time of the Marshall and Wareham theatres in Manhattan, both class A operations. He successfully managed these theatres for more than a year, when he entered the rank of Publix.

GORDON E. GREENE

Gordon E. Greene, present manager of the State Theatre, Minneapolis, Minn., has been connected with the Publix Finkelstein & Rubin forces for more than five years. During this period Greene has managed the Garrick, Strand and Granada theatres in Minneapolis and the Capitol Theatre in St. Paul, in a most satisfactory manner. Gordon E. Greene When the Granada, Minneapolis' first atmospheric de luxe operation, equipped with Vitaphone and Movietone opened, Greene was given the assignment to manage the theatre, because of his excellent managerial ability.

'CHOPPING' OF FILMS NOW FORBIDDEN

Following complaint from patrons, an order has been issued by Mr. Katz against house managers cutting or editing film. In most instances this has been done in order to save time, or to meet schedules. In cases where such conditions demand cuts, Mr. Katz has designated a special procedure which requires home office discussion, or complete elimination of the film under discussion.

"Indiscriminate cutting of film is unfair to producers, authors and actors," Mr. Katz declared. "It is done in the studios by groups of experts only after careful study and complete information, coupled with specialized ability. Certainly it is presumption upon the part of a theatre manager to casually chop film, and destroy its entertainment qualities for the audience, in order to save time. A better way is to switch bookings to meet time requirements."

EARLE M. HOLDEN

A former newspaper man who has succeeded in the theatre managerial field is Earle M. Holden, present manager of the Fairfax, Miami, Fla., who entered the employ of Publix on Feb. 6, 1927, as assistant manager of the Ocala. He also was assistant manager of the Florida, Temple and Dixie theatres before he obtained his first management at the Avalon Park. He remained at this theatre for a while but was transferred to the Florida in Daytona Beach, Fla., and then assigned to his present position.

Prior to his entrance into the theatre game, Holden was a newspaperman serving on numerous publications. At one time, he held the honor of being the youngest newspaper editor in the country, as managing editor of the State Register in Laurel, Delaware.

C. B. CRAIG

C. B. Craig was reared in the environs of the show business. He was born in Port Jervis, N. Y., and was educated in that city's schools. Craig's parents were show folks, playing vaudeville in season and circuses during the summer months. He entered the act which was known as the "Craig Family." Years later, the troupe disbanded and he went to Old Orchard, Me., entering into business in 1909.

Craig left Maine in 1918 to accept a position as assistant manager of the Codman Square in Dorchester, Mass. He later became manager of this theatre. Craig, besides doing publicity work for Metro and Fox, has managed numerous theatres in Boston. He joined the Gray Circuit in 1924. Craig's present assignment is at the Strand, Gloucester, Mass., as manager.

GREAT RADIO SHOW STIRS BROOKLYN

The Majestic Radio Show was brought into the Brooklyn Paramount for the week beginning September 21, following the successful Food Products Show. As in the case of the Food Show, Lou Goldberg, Director of Publicity, and his assistant, Ray Puckett, planned a campaign which was forcefully tied-up with the box-office.

Publix Opinion has sounded warnings about Radio Shows which give the exhibitors a 90 per cent break and the theatre the embarrassing balance. The campaign of the show at the Brooklyn Paramount exemplifies what all Publix theatres are entitled to, in exchange for space in houses to radio manufacturers and dealers.

In the issues of Publix Opinion for March 2 and May 25, the idea of radio shows was fully explained, emphasizing the fact that they are primarily intended to sell theatre tickets. The theatre is entitled to at least a 50 per cent break in all advertising and publicity.

Special Section

With the opening of the Majestic Radio Show in the Brooklyn Paramount, a twelve page special section was run in the Standard Union. On page one of this supplement, an eight column streamer announced the show in this manner:

"Majestic Radio Show and 'Dance of Life' Double Program at Brooklyn Paramount."

The lead story on page one was handled by the Radio Editor of the Standard Union. A two column, double decker head, carried the name of the house. The lead in the story as well as the balance made mention of the theatre. In a two column display, also on page one, running eighty inches, was the announcement of the screen and stage attractions. A twelve line box topped the display, announcing that "every one who visits the Majestic Radio Show at the Brooklyn Paramount Theatre has a chance of winning a Majestic Electric Radio Set." It was explained that one set would be given away every night during the week of the show.

"Every visitor will receive," the box read, "a blank to be filled out and deposited in the ballot box. The winning ticket will be drawn during each night the show is in progress."

Plugging Picture

Below the display was an attractive three column cut showing the revue scene from the "Dance of Life." A three column caption was carried with the cut, with an excellent plug for the attraction. Also on page one was a two-line filler on the screen attraction.

On the back page of the supplement was an eight column display headed "Two Mighty Monarchs," with a large cut of Paul Ash and the usual endorsement. Below the Ash cut were additional plugs for the theatre and attractions. All display space throughout the section carried the name of the theatre and the announcement of the Radio Show.

In the news copy, stories on the "Dance of Life" and the stars, together with two column pictures of Hal Skelly and Nancy Carroll were conspicuously displayed.

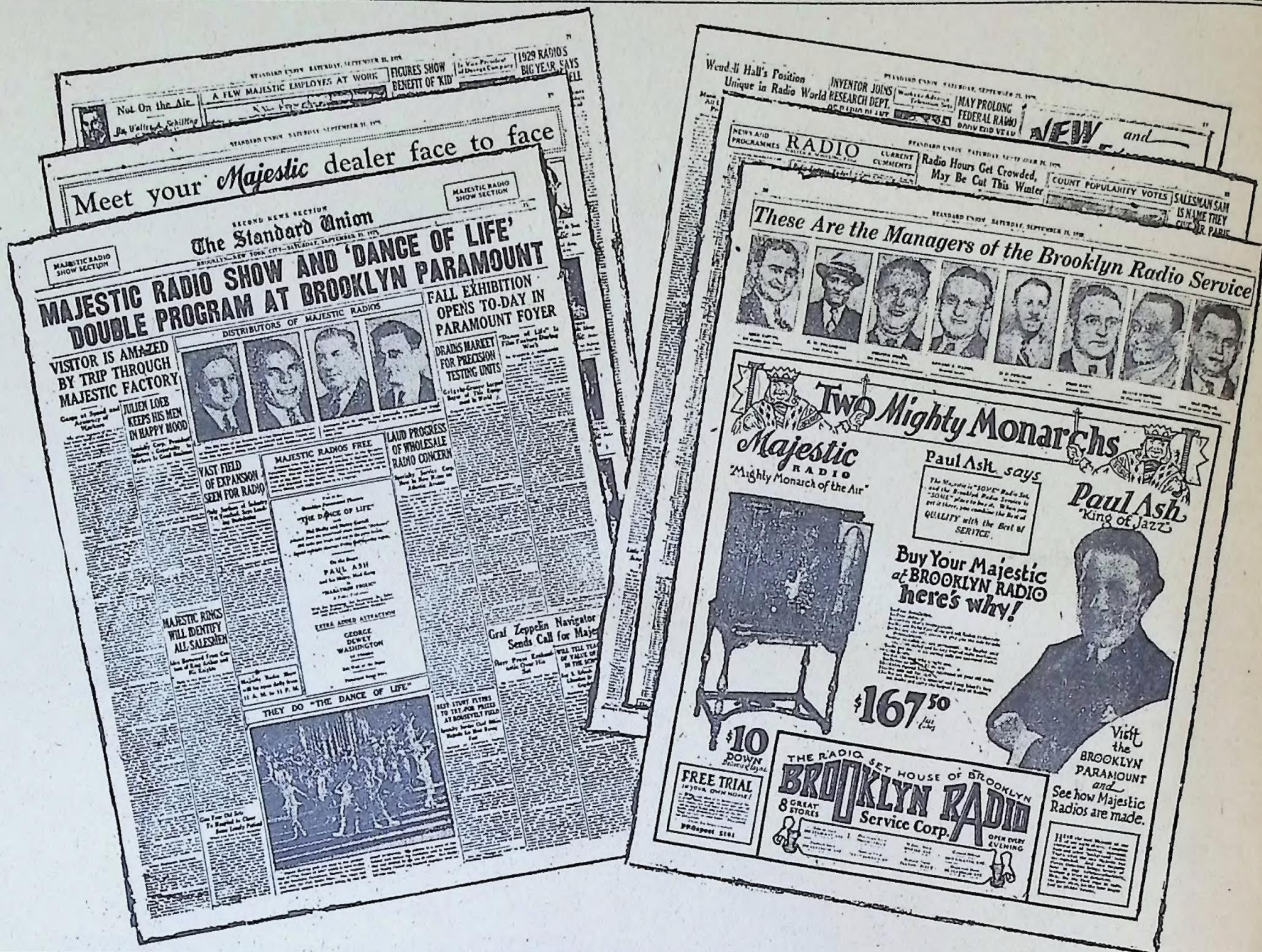
In addition to the supplement, the show was billed with window streamers in 800 stores throughout Brooklyn and Long Island. Fifty trucks were bannered and announcement of the show was spotted over the national radio chain used by the Majestic company.

SPRINGFIELD ORGANIST

Joe Alexander, organist, closed at the Piccadilly, Rochester, Tuesday night, Sept. 24th and opened at the Paramount Springfield, on Friday, Sept. 27th.

CORRECT TIE-UP GETS SPACE RESULTS

Lou Goldberg and Ray Puckett bore in mind the warning printed in PUBLIX OPINION about radio shows when they made the tie-up with the Majestic company for an exhibit in the foyer of the Brooklyn Paramount Theatre. As a result, the theatre, the feature picture and the stage show were given equal space with the radio show in the special edition of the Standard-Union, tear sheets from which are shown here. Demand at least a 50 per cent. break for your theatre in advertising and publicity when you make tie-ups of this character! You can get it.



JOIN TIE-UP WITH VICTOR HOUR ON SWANSON FILM

Publix showmen are urged to tie-up with the big Victor campaign on the Victor Radiola, which is being featured with Gloria

Swanson's personal rendition of two theme songs from "The Trespasser," which she will sing over sixteen N. B. C. stations at 10:30 Eastern Standard Time, Thursday evening, October 10.

She will be accompanied by Nathaniel Shilkret's orchestra as she offers "Love" (Berlin) and Tosselli's "Serenade" (Boston Music Co.). The latter number is on Q. R. S. piano rolls as used by Miss Swanson as an accompaniment in the picture.

Victor distributors will run a great parallel campaign of window displays and advertising in connection with this event, which you can tie up directly with your showing of "The Trespasser."

Get your local Victor distributors interested through the advertising manager of your local newspapers. They are to make a drive on the Victor Radiola, which reproduces the Victor Record 22079 on which Miss Swanson has personally recorded both songs, and which also serves as a radio receiving set which can pick up Miss Swanson's singing on the radio. Each distributor has ad mats and copy besides window display material and publicity stories prepared by Lord & Thomas & Logan, 217 Park Ave., New York (attention Howard Rocky.)

Get your local distributor of

Victor Records to advertise, and also to tie up with your showing of the picture with a co-operative page of Victor retail dealers, for a sale of the Victor Radiola, and the Victor record 22079, and the new Victor record 22114-B which presents the orchestration of "Love," the theme song.

This is a unique and exceptional chance for exploitation. Go to it!

Another Chevalier Wow!

The following enthusiastic report on "The Love Parade" Paramount's new Maurice Chevalier picture, was wired to Mr. Sidney Kent by Mr. Jesse L. Lasky from San Francisco:

Previewed Love Parade Paramount Theatre midnight Friday unanimous opinion it is greatest sound entertainment made thus far. Every number was applauded and laughs were tremendous. Chevalier's performance absolutely sensational and everyone feels this picture will make him greatest of male stars. Jeannette MacDonald instant success. It is long run two-dollar picture for New York and as it is first true operetta produced on screen if it could be placed in legitimate theatre for long run it would undoubtedly become most talked of picture in New York and play to capacity business. Ben Schulberg is with me and as he sails Friday afternoon for Europe would like to give Love Parade a preview at Paramount Theatre midnight Thursday same as we did with Cocoanuts. This preview will demonstrate true value of picture as it cannot be judged without audience also as compliment to Schulberg would like to run Sweetie Thursday at five o'clock at Criterion and invite as many Paramount employees as well as executives as possible to get audience reaction on this picture with Schulberg present. Studio staff worked Saturday and Sunday until time for our departure to finish prints of both picture which we are bringing with us. Please do your best to arrange Paramount midnight preview and Criterion showing. Regards.

JESSE L. LASKY

SURVEY THEATRES FOR REFRIGERATION

Survey of Publix theatres that require refrigeration plants has been ordered for immediate attention. Those theatres now operating under the Publix trademark that are not now so equipped, will doubtless have the necessary machinery in operation in time to meet next summer's heat.

MANPOWER HUNT EXTENDED TO COLLEGES

Upon completion of close scrutiny of available manpower for development in keeping with Publix policies, Personnel Director Jack Barry will immediately commence a search of lists of recent college graduates from about thirty leading American institutions.

These men will be placed in theatres for primary training, to be followed later with intensive schooling in the Publix Management School directed by Elmer J. Levine. In this way, it is expected that properly educated men of intelligence, poise and mental discipline will be absorbed into the organization to meet the constant demands for men who can be promoted.

Doughnuts in Lobby Gets Much Space

Because doughnuts play rather an important part of the comedy situations in Paramount's "Fast Company," Manager Paul Ellis arranged with a doughnut company to make a huge doughnut, four feet in diameter, and place it in the lobby of the Publix Paramount, Youngstown, Ohio, on an easel. A beaverboard was used for the background, with copy attached, stating that patrons guessing the correct weight of the doughnut would be admitted gratis to see the picture.

The stunt blocked traffic and a picture of the crowd viewing the over-sized doughnut was planted in the local newspapers, in addition to numerous stories about the unique lobby display.

OLD RELIABLE WANT-AD GAG SCORES AGAIN

Joseph M. Borenstein, manager of the Imperial at Pawtucket, R. I., reports astonishing success with the familiar want-ad tie-up which has been explained in back issues of PUBLIX OPINION.

Referring to a group of tear sheets from the local paper, Manager Borenstein says:

"The enclosed tear sheets from one issue of the Times call attention to an old tie-up that I resurrected and from which I receive an average of 16 inches of free space daily. If I had to pay for this space, it would cost me about \$135 per week. As it is, it costs me about forty free tickets per day and I call that a fair exchange."

"Have been using this tie-up the past two weeks and expect to continue using it indefinitely. Incidentally the newspaper is tickled with the results their Classified Ad Department is getting.

"Without the newspaper being aware of it, I am going to cut down my paid space accordingly."

"The Pawtucket Times is not a small town newspaper. They sell more theatrical lineage than the Providence papers. The only newspaper in this town, modern and up to date in every respect, they are, therefore, independent and reluctant to giving the theatres any kind of free advertising. However, against the advice of many of the employees on the sheet to whom I unfolded the above tie-up, I went to the boss and sold him the idea. Proving to me that no matter how tough they are reputed to be, they sooner or later fall for something and fall with a bang."

PUBLIX IN SAN DIEGO

Publix Theatres has been contemplating building a theatre in San Diego, with negotiations for an intended site now in progress.

New Haven Now Aware Of New Radio Hour

The Publix Olympia, through the efforts of Eugene Curtis, Publicity manager, has successfully brought the Paramount-Publix Radio hour to the attention of the people of New Haven, Conn.

Every week, for three weeks preceding the inaugural broadcast, the theatre programs carried stories, copied from the first announcement of PUBLIX OPINION. A special three frame trailer was also run a week previous to the radio debut and will continue to run indefinitely. Mention was given in all theatre ads. Special stories were planted in the radio sections of all the local papers.

By co-operating with the management of the New Haven Radio Show, they have obtained a very fine booth, at no cost. A display, advertising the Paramount-Publix hour was placed in front of the booth, together with a large sign, with stars stills attached, saying that these stars will soon broadcast. Tickets are given to those who identify the pictures.

HIGH SCHOOL BAND BOOMS PICTURE

Fred Putnam, manager of the Publix Strand, Port Arthur, Texas had a boy and girl phone telephone subscribers two days in advance of "The Rainbow Man," urging them to see the picture.

A bannered truck ballyhoo, with the high school band, covered various parts of the town, attracting many of the townsfolk. Passes were given to the students in return for their playing.

PORLAND SET-UP

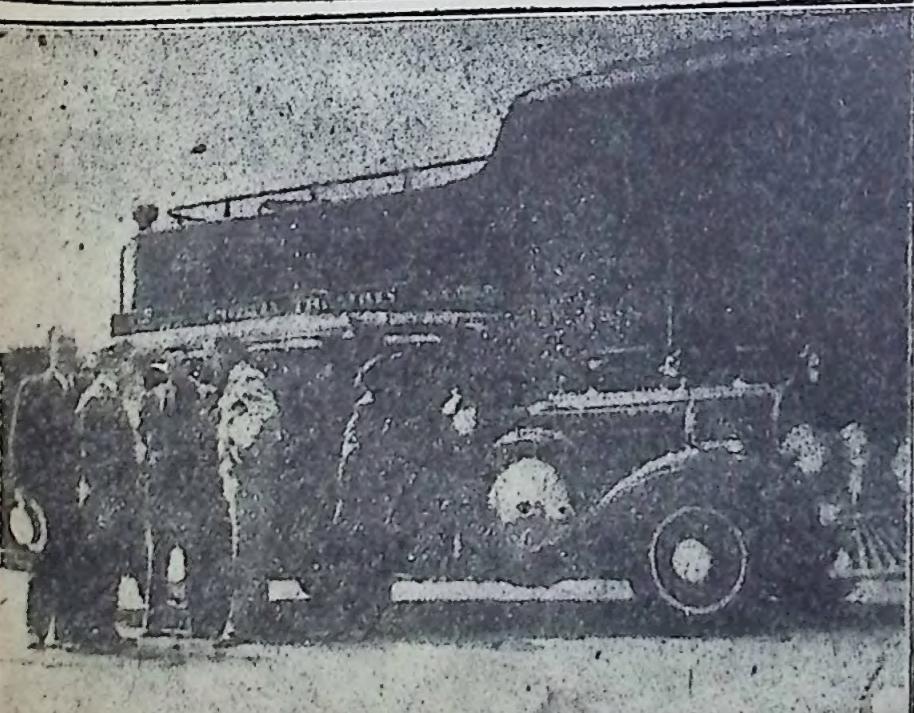
Mr. Bert Naus has been assigned as manager of the Rialto Theatre, Portland, Oregon which opened September 27th. The setup in Portland will be as follows: Portland, John C. Smith, City Manager; Rialto, Bert Naus.

SOUND TRAIN TALKIE!

During the Boston engagement of the PUBLIX THEATRES ENTERTAINMENT SPECIAL, H. E. Tillotson, exploitation man with this bally-hoo extraordinary, made arrangements with Emanuel Cohen for the taking of a PARAMOUNT SOUND NEWSREEL. Mr. Cohen immediately advised his Boston office and this novel stunt was recorded and filmed then and there with Mr. Nathan W. Hawkes, Vice-president of the Boston and Maine Railroad, and Mr. Edward Zorn, Boston District Manager for PUBLIX THEATRES, participating. Of course, it broke in the newspapers.

BOSTON TRAVELER, THU

Bidding Farewell to Boston



The Publix Theatres Entertainment Special, an automobile equipped like a locomotive, which is making a tour from coast to coast, visiting all the cities in which Publix Theatres are located, today bade farewell to Boston and continued on its journey. From left to right are Frank Joyce, vice-president Boston & Maine railroad; Edward Zorn, Boston district manager of Publix; Harold E. Tillotson of Publix Theatres; Nathan W. Hawkes, vice-president Boston & Maine, and Frank Selzer, Publix special engineer.

THIS WILL INCREASE GROSSES!

Use the copy shown if you play "St. Louis Blues." Write some that is just as compelling, for your exceptional shorts. Don't Be Too Brief!

"Don't Sell 'Shorts' Short!"

Mr. Katz, Mr. Dembow, Mr. Chatkin, and Mr. Botsford are constantly telling it to you!

Mr. Saal, head of the buying and booking department, and an expert showman, repeats it with all of his force!

Mr. Sidney Kent and his entire salesforce are pounding it in the industry!

Yet every once in a while a showman will drop into a theatre and be startled by seeing a "short" that is causing 60% of the word-of-mouth advertising, yet it is forgotten in the advance-trailers, advance-posters, and newspaper-ads.

Where it is not forgotten, it is passed over with a perfunctory announcement. It is seldom sold.

The booking department is making available a short called "St. Louis Blues," with most of the famous negro musical and vocal

stars of America, participating. It's a sensation in New York. If you get it,—sell it in advance to your audiences.

PUBLIX OPINION suggests some copy for it, as shown on this page. This "short" is so good that it ought to be featured in every ad.

When you get those Paramount Screen Song novelties, play them up big in your ads. They're the spice of the program, and audiences love 'em!

Give at least a third of your selling effort and attention to your shorts, and you'll get patrons that you'd never get otherwise!

EXTRA! EXTRA!

Special Added Attraction!

NEW YORK'S INTELLIGENTSIA IS CHEERING IT!

Be Among The First To Enjoy And Talk About This Raging Sensation!

Harlem nights, articulate on the Living Screen!

20-Minute Interpretive Jazz-classic of the metropolitan white-collar black-belts!

The heart pangs of a cheated woman, presented in song, music and authentic Harlem!

"ST. LOUIS BLUES"

The jazz-epic of American tragicomedy!

Featuring

BESSIE SMITH

200 Pounds of red-hot, coal-black emotional song talent, with the stars of the stage hit "HARLEM!" and the most noted negro artists. Supported by the vocal and histrionic genius of those Carnegie Hall favorites

J. ROSAMOND JOHNSON

and the orchestral wizardry of

W. C. HANDY

SUCCEEDS CROWLEY

Harold Webster of Joliet has succeeded W. J. Crowley as manager of the Publix Lyric and Grand Theatres in Blue Island, Ill.

'The Virginian' Linen Tie-Up Growing

Ten more big stores have been signed in the national tie-up for "The Virginian," a Paramount picture, with the Gribbon Company, Inc., of 59 White Street, New York City, manufacturers of linen damask tablecloths and napkins.

These are: The Ellsworth Company, South Bend, Ind.; Rurode's, Fort Wayne, Ind.; Kaufman-Wolf, Hammond, Ind.; Walker's Fifth Street Store, Los Angeles; W. Johnson, Ashland, Ky.; Livingston's, Beverly Hills, Calif.; Lehman Bros., Oxnard, Cal.; Weil's Department Store, Bakersfield, Cal.; Carson-Piece-Scott Co., Chicago; Weinman's Department Store, Huntington Park, Cal.

In connection with the big Stanley Theatre—Strawbridge & Clothier Company tie-up in Philadelphia, the theatre among other things will give a very gorgeous display of the "Virginian" damask set in the lobby of the theatre. This is one of the many tie-up items to be described in the press sheet.

Mr. Power, chairman of the Associated Merchandising Corporation, the biggest group of retailers in America, addressed fifteen buyers last week on the merits of this tie-up.

General Manager James A. Clark, of the Ad Sales Department, will provide sample herald rotos bearing suggested tie-up ad for distribution to the theatres. The Gribbon Company will send them out to all prospects among their dealers.

AVOID THIS ERROR IN YOUR THEATRE

Watch the details of all contests and tie-ups to avoid mistakes similar to the ridiculous error committed by the management of a New York theatre recently. A seven day voting contest was conducted, with a prize to be awarded on the final night.

The announcement, however, contained a rule that unless the winner was present in the theatre at the time the prize was to be awarded, additional names would be called until a winner was found in the audience. Under this theory, Madison Square Garden would be required to accommodate the past audiences for the entire week at the single final session.

NEW MARION MANAGER

On September 14th, Mr. Burton W. Bickert assumed the management of the Palace Theatre, Marion, Ohio, as well as City Manager of the town, replacing Mr. F. F. Huebner, resigned.

DUPLICATE THIS TIE-UP!

A most beneficial tie-up was accomplished by A. M. Roy, manager of the Publix Tampa in Florida, when he obtained several newspaper ads, paid for by the drug store that also displayed the window shown here.



BUFFALO PAPERS AID THEATRES

The theatres in Buffalo are now getting plenty of attention at the hands of the local newspapers. All three of the dailies are printing theatrical columns with a special dramatic critic assigned to conduct each.

For the first time, also, the theatres are advertising excerpts from newspaper reviews, with the critics' names attached.

CHECKING UP YOUR THEATRE

THIS OUTLINE OF INSPECTION WILL AID PUBLIX MANAGERS

The following is the text of an address made by C. B. Stiff, divisional manager, before the Fifth Managers' School in Charlotte, N. C., during its field training tour. In it, a Publix manager inspects his theatre, checking up, point by point, the details of his operation which means business success or failure. It should prove invaluable to other Publix showmen in checking up their own houses.

TRIP THROUGH MY THEATRE

I am a theatre manager returning to my theatre for the evening's performance. I turn a corner and see my theatre two blocks away. I look down the street. Does my theatre stand out above all others on the street?



Can I read my sign above all others? From that distance has my front the appearance of a theatre? Has it atmosphere? I walk on down the street toward my theatre. Does my front attract me? Does it attract the average person on the street? I reach the front of the theatre. I look up. Have I the right lamps in my upright sign? Have I the proper lighting in my marquee? Are my letters readable? Have I the proper sales copy in my marquee? Does it deliver a message? Does it sell tickets? Does it create a desire to see my show? Is my shimmy border on my marquee working properly? Is my border on the upright sign working properly? Are all lamps burning on the front? When I realize that people will follow light I ask myself "have I enough light on the front of my theatre?"

After I have satisfied my mind as to whether these things are right I walk up to the front of my theatre. I look at the curbing. Is it clean? Is the gutter clean? Does it stand out differently from the front of any other building on the street? Is it properly marked off to prevent parking in front of my theatre so that it is easy for my patrons to drive up and in case of an emergency is my theatre front clear so that there is no danger of a traffic jam? Is my sidewalk clear and clean? Is it covered with gum? Are there papers, cigarette stubs on it? Does it look neat and tidy and inviting? I again look up. Have I sufficient intensity of lighting underneath my marquee. Is it the brightest spot in town? Is the ceiling of my marquee properly painted to reflect the full intensity of light? Have I the right advertising under my marquee? Have I marquee strips selling my show? Am I selling the fact that I have a cooling plant? That it is the coolest spot in town? Does that front create a desire to visit my theatre?

Does Art Work Sell?

I next look at my art work. Have I the right kind of artist? Have I the right kind of display frames? Does my artist know color? Does he use easily readable lettering? Could every person passing in front of my theatre read the copy placed there? Is my artist selling the stars? Is he selling the picture, the title? Has he just the right amount of sales copy on that work to create a desire to see the show? Does that sales copy have a punch that can be read at a glance? Is my show being sold in its entirety? In other words, is each and every unit in that show being sold? Have I my advertising properly dated? Does my current attraction read "Now Show-

Lights in Lobby

Have I proper lighting on the inside of my lobby? Is the lighting sufficiently subdued? Is my inner lobby neat and clean? Is

ing?" I should sell nothing in my outer lobby but current attractions. I should not confuse my patrons, so again I ask myself "Have I the Right Kind of Artist? Does he know color? Does he know selling values? Is he creating an immediate desire to see that show?"

I walk on up to my box office. When one approaches the front of my theatre, besides the footman and the sidewalk man the first employee to be seen is my cashier. Have I the Right Kind of Cashier? Is she attractive? Does she sell tickets for me? Does she know how to smile in the right way? Is she neat? Does she say "Thank You" to the patrons? Is she properly informed of everything pertaining to the theatre? Could my cashier answer any questions that should be put to her by a patron without hesitation? Is my box office kept neat and clean? Is money kept off the shelves? Is money kept properly stacked? Does my cashier know how to make change properly? Is she an asset to my theatre? Is she known by everyone in town as being a refined girl and just the girl for my theatre? Does she realize that she is one of the first employees that patrons see and that the first impression is everlasting?

Is Doorman Neat?

I enter my outside lobby. I next come into contact with the man on the door. Have I the right kind of doorman? Is he neat in appearance? Is his hair combed? Are his teeth clean? Is his uniform worn properly? Are his shoes shined? Does he look a part of my theatre? Does he know how to accept a ticket properly from a patron? Has he been informed as to company rules concerning handing tickets at the door? Can he answer any question a patron might ask him? Does he know the schedule? Is he capable of memorizing it? Does he know what time each and every unit goes on and what time the DeLuxe shows start? Does he know what the next picture at the theatre will be and the names of the stars in that particular picture? Has the doorman been informed as to the popular musical hits in the show now playing? If he does not he may disappoint a patron who makes an inquiry. I must always remember that from the time a ticket is purchased at the box office until the time the patron reaches the sidewalk in front of my theatre when leaving that this patron is in my hands and that it is up to me to make him happy and to entertain him.

I go on into the inner lobby. Am I selling my coming shows? Am I selling them in their entirety? Am I selling the feature attraction? Am I selling the acts, the names of the stars, and using the proper billings and sales values? Does my artist understand that his colors must be selected for the requirements of lighting on the inside of the theatre as well as to pass the requirements of daylight on the street? I realize I must not sell too many attractions at once in my theatre. I must not confuse my patrons. I want to particularly sell my next attraction in my inner lobby, giving some thought to the next one coming, and probably a little thought to some outstanding attraction coming in the near future.

MORE SEATS!

In order to accommodate the great crowds which have been regularly attracted into the New York Rialto theatre by such box-office magnets as "Close Harmony," "The Mysterious Dr. Fu Man-chu," "Bull Dog Drummond," and others, a double box office will be installed and 100 more seats are to be added.

to pick up cigarette butts, pieces of paper or anything that might accumulate on the floor? Are my display frames sitting in the right positions? Are they neat? Is the paint on them fresh and inviting? Have I the right kind of standee rails? Can I at all times properly control my lobby hold-outs?

I enter the back of the auditorium where I find my service staff. Is this staff an asset to my theatre? Are they fine looking young men? Do they come of good families? Are they wearing their uniforms properly? Is their hair combed, teeth clean, shoes shined, and do they look immaculate? Do they look a part of the company I represent? Are they enthusiastic about the company? Are they well enough informed to answer any question put to them? Have they been properly trained in case of an emergency? As I stand in the rear of the auditorium I look over and see the crowd. My house is comfortably filled with men, women and children. I ask myself, "In case of an emergency is my service staff capable of handling these people so that I can tell the world that a man can send his wife and his children into my theatre and that they are going to be taken care off?" Does my service staff know how to usher properly? Have they been informed and do they know how to control patrons when they walk down the aisle with them and there is a talking sequence on the screen. I ask myself: "Have I talked to my service staff and assured myself that these things I expect of them are properly understood by every member of the staff?"

Sound Is Important

Do they understand that at the present time sound is the backbone of our business? Have they been taught to watch out as they are going to and from the front of the house to listen for defects without noticing the picture? Do they know when the fader setting is too high or too low? Has my service staff been trained to such an extent that without looking at the picture while on duty that their instinct will tell them that there has been a bad change-over or that there is a blank screen? Does every man know where the emergency medical kit is located? Has my staff been properly informed as to touching or handling patrons?

Am I training my service men to be future assistant managers and managers? Have I got the type of men who will take pride in keeping their ushers' rooms in such a condition that I can invite a patron or anyone into the rooms at any time and not be ashamed to do so? Are the ushers' uniforms being cared for properly? Do the ushers realize that in handling these uniforms they are handling the company's money and that these uniforms cost a great deal of money? Are the ushers taking care of their own clothing? If they are taking care of their own clothing then they will take care of the company's uniforms. Is my chief of service informed properly? Is he having regular service meetings?

As I stand in the back of my theatre I look toward my stage. Have I the right crew? Are they men who do the right job? Are they handling close-ins properly? Is there a man prepared at all times

Are all of their borders hung true? Is there any surplus light coming from off stage to spoil my picture? I walk back stage. Do I find visitors? Do I find smoking or drinking? Is my equipment being kept up?

Is the stage floor properly cleaned, with no trash accumulated in the corners from which fire might start. If I have a straight sound policy, do I find the regular stage equipment that might be used at another time being kept up? Are the stage brackets hung up? Is the flat material put in the scene docks? Is the hanging material being hung properly? Is it let down, examined and cleaned often enough to prevent dust from flying into the auditorium, into ventilation ducts and on to the stage?

Are all the lights in the border lights burning? Are the border lights hung properly? Am I getting the proper illumination? Have my color frames been taken care of or am I using cracked gelatine which kills the effect I am trying to get? Am I satisfied with my stage crew?

I walk out into the auditorium again and I look at the projection. Have I the right operators? Is my picture clear cut, brilliant, but not to the point where it hurts the eyes. Is the picture in focus? Are change-overs being handled properly? Do I see any blank screen or end pieces? I listen. Do I hear any loud talking in the booth? Are the fader settings being handled properly?

Have I an observer on the phone in the auditorium controlling the sound with the operators? Is he at his place? Have I the right horn settings in my booth? I go up to the booth. Are my operators conscientious men? Are they men who enjoy their work? Are they men who realize that they are highly specialized mechanics and not just doing a job? Is the booth spotlessly clean? Is surplus film being kept in the film cabinet? Are the rewind shelves clear of such film? Is the equipment clean? Are the machines, the lamp houses, the reflectors, the motors and the lenses clean? Are the fire shutters in good working order? Could they be dropped instantaneously in case of an emergency?

Do my operators realize that they have the lives of my patrons in their hands? Is there smoking or drinking in the booth? Do my operators study sound? Do they realize that sound has brought to them what it would have taken ten years for them to get without sound pictures? Do they understand that they are in a new business? Do they understand that they are one of the most important assets to the performance? Do they understand that they above all must live the show?

Basement Equipment

After I have satisfied myself as to my booth I go back downstairs. I decide to go into my rear basement. Patrons do not see the rear basement but they feel it. If my rear basement is clean the front of my theatre is clean. I realize that the company has thousands of dollars invested in equipment that is in my charge in the basement. Am I looking after it properly? Expensive boilers. It is now summer time. Have those boilers been cleaned out? Have the grate bars been cleaned? Has the front of the boiler been painted to prevent rust? Do I realize that if I allow my grate bars to have clinkers clogged up on them that a set of grate bars are going to burn out in one season when ordinarily they would last from four to five years? Have I the right engineer handling my boiler? Have I the right engineer for my cooling plant? Does he make the rounds of the house properly and regularly? Does he understand the cooling plant and keep the equipment properly? Has he the right assistant so that in case of an emergency the assistant could take over that charge? I

know that the cooling plant is one of the most important assets in my theatre in the summer time.

Guarding Supplies

I visit my electrical supply room. Is it being kept under lock and key with one man only held responsible for those supplies? Do I realize that these supplies represent the company's money? Is a chart being kept showing every light being used in the theatre, just when and where it is used? Have I a proper check-up on replacements? Do I realize that the waste in electric light lamps could be my weekly profit over a period of a year? Have I a cleaner's supply room? Have I those supplies under lock and key? Are they being kept in containers and are they issued as needed? Am I ordering cleaners' supplies properly? I should not order too much at one time. Is the man who is responsible for those supplies familiar with all the materials? Does he issue those supplies to cleaners in the proper way and in the proper amount?

I have a sound house that was formerly a vaudeville or unit show theatre. The company has a tremendous investment in dressing rooms, mirrors, supplies and fixtures in these rooms. Are these rooms cleaned out thoroughly weekly? Are they being kept locked and one man held responsible for the key? When the dressing rooms are not being used am I allowing people to go back there and use these rooms for card playing or anything of that nature? I should not allow that. I should have those dressing rooms in a condition so that, if I should receive a wire from the New York office that my policy was to change, within twelve hours' notice I could open my back stage with little expense and no effort. Am I keeping myself prepared at all times for any emergency? While I am back stage I look up at my rigging loft. Is my stage man going up there once a week, keeping the rigging loft clean, examining ropes, etc? I must realize that it does not take long to accumulate much dirt in the loft and that the dirt goes into my theatre and ruins carpets, draperies and chair upholstery.

Avoiding Damage

I realize that with the dead weight hanging that the ropes might easily rot and break and injure someone. More important, a panic might be caused in my theatre by a set of lines breaking, allowing a drop to fall to the stage, and I can avoid this by weekly inspection of all lines hanging from the rigging loft. While I examine the rigging loft it occurs to me that I must also inspect my roof. While the roof does not sell tickets at the box office I save many dollars by avoiding an accumulation of trash which causes the down spots to become clogged. This would cause back water and this water remaining on my roof would cause a weakened condition. If water is allowed to remain on my roof it will bring mosquitos and before long my entire theatre would be filled with mosquitos, with the result of loss of patronage that would take months to overcome, and the answer would be red figures for a long time. I realize the importance of carefully inspecting my roof.

Have I typhoon fans on my roof? If I have, are the fans being watched, properly oiled, belts being taken care of so that they will not become slack and make a flopping noise? Is the motor being inspected regularly? Is the housing over the fans painted twice a year to avoid rust? Do I examine the roof around the motor and the fans to see that it is not giving in any way because of the strain? Again, am I trying to protect my patrons?

I come back down to the thea-

(Continued on page 7)

CHECKING UP YOUR OWN THEATRE

(Continued from page 6)

I next realize that I am in a new business, that the new business has brought new equipment, new equipment that makes it possible for me to almost do wonders with my show and that this new equipment is nothing more than my non-sync machine. Have I built the right size non-sync room? Is there plenty of air in the non-sync room? Have I the right height to my non-sync table to make it easy to operate the machine? Have I the right size of port hole in the non-sync room so that I can see my picture in its entirety without the least strain on my part?

Sound Proof Booth

Are records being kept properly? Is this room being kept thoroughly clean and mopped daily? I realize that if this is not so dust can easily accumulate on the records and needles and the result will be that my patrons will suffer. Have I the right non-sync operators? Do they know how to properly cue my pictures? Do they understand the equipment thoroughly? Do they know how to make a change over properly? Are they allowing visitors in the booth? I know they should not because the musical accompaniment of the picture is in the hands of those operators and if they allow people to come up into the booth and carry on a conversation with them the musical accompaniment will suffer. Is the inside of my booth sound proof so that any little noise that might occur in the booth will not be heard by patrons in the balcony? Have I the right lighting in my booth? Is the light subdued enough so that there will not be any surplus light going through the port hole of the non-sync room into the balcony to detract from the picture? At the same time is there enough light for my operators to see properly?

I return downstairs. I notice the lighting in my auditorium. Are my bracket lights, my dome lights and my plaque lights correct? Can I sit in any part of my house and not find one light that detracts or pulls my attention from the picture or bothers my eye sight? Is there any glare anywhere? Have I enough light in my theatre so that my patrons can see to go back and forth even without my usher with a flashlight? Can I stand in the back of my theatre and see the orchestra pit and see everything that is going on without any trouble? Do I know that with my lighting any lady who comes into my theatre does not have to worry about stumbling over a man or being worried about being insulted or anything of that nature? Have I the proper lighting?

Efficient Cleaning

Is my theatre being cleaned efficiently? There is nothing of greater importance. A clean theatre, spotlessly clean, means that I will have clean advertising, clean trailers and clean shows. Everything about my operation will be clean because I will be clean. I shall always remember that when a patron buys a ticket at the box office to sit in my theatre for two hours that he is entitled to have clean surroundings. If I were to visit a person's home I would expect it to be clean. If that person visits my theatre he is entitled to expect the same. So I ask myself, have I the right cleaning force? Are my floors mopped properly? Is gum kept off the floors and seats? Are the carpets being cleaned? Is there any trash or filth behind the radiators? Are the side walls, the brass, the mirrors, the wood work and the orchestra pit cleaned properly? Does my house smell clean?

When it comes time for the clock to strike the opening time is my theatre ready for inspection of the most critical eye? Could I at any time invite the leading

THIS STUNT COPPED SOME SPACE

These two modern maidens, in costume of today and yesterday, paraded the business district of Omaha and not only acted as an effective bally for the film "Our Modern Maidens" at the Publix Theatre in that city, but won some newspaper space, as the clipping from The Omaha Bee-News attests. M. L. Lewitz, publicity director, conceived this version of a time-honored but usually productive stunt. The girls were borrowed from the stage show at the Paramount.



woman's organization of the town to have tea on my mezzanine and would that mezzanine give them the same inviting atmosphere as their parlors at home? Are my rest rooms being kept properly? Are the ante rooms and cleaners' closets being kept clean? I know that fire can start very easily from accumulated trash in closets and behind radiators. Are my assistants making regular rounds of the ante rooms and rest rooms so that they know just what is going on at all times?

How About Myself?

After I have satisfied myself that my theatre is clean I walk into my own office and I say to myself, "Am I clean?" I am here representing my company. When a committee calls on me representing the mayor or the governor or the better films committee they do not expect to talk to me in the auditorium of the theatre. They expect to see me in my office, and I am representing Publix. Does my office carry with it an atmosphere and a feeling of Publix? Is my office at all times in such a condition that I need have no fear of any committee calls or calls from representative citizens in my community? Are my records being kept properly? Are they being kept properly filed?

If I have a secretary is she the right kind of secretary? Is she properly informed and does she know each and every employee and is she familiar with theatre operation in its entirety? Could I open my books at any time to any official of my company who might come and ask for them? Can I at a moment's notice put my hands on correspondence that might have come in six months ago and that might be asked for? Do I myself realize that the theatre business is a business institution and that I should have my office in the same environment that I would expect of the president of the leading bank in my

Truthful Advertising

Have we given proper thought to the make-up of our ads? Have we given proper thought to the location of our ads in the newspapers? The answer to this question is, have I the proper contact with the composing room of the newspapers?

Are we remembering that we must sell our shows properly but truthfully? We must remember that we are to be in this city 365 days a year and that we are depending on these same people in the majority of our towns.

days in the year, so our advertising must never misrepresent. I again realize that my screen is one of the most important mediums I have. It is a direct appeal to my patrons. Am I giving the right thought to the editing of my trailers? Am I putting punch behind them? Am I creating a desire through them to see my show? If I am using window billing should I use 24 sheets, and if so, should I use block paper or pictorial paper? If I use pictorial paper why shouldn't I take advantage of streamers? Six sheet streamers could be used to sell other units in my show in addition to the feature. Suppose I were not using 24 sheets. What type of paper should I use? Properly handled paper placed in excellent locations, I might possibly get more effectiveness with a 3 sheet and tell my story in a much better way. Am I working out window displays that cause people to stop and look? Have my window displays just enough copy selling my picture so that people at a glance can tell what it is all about? Am I using enough stills in windows?

Above all, when I sit in my office and look over my theatre thinking about all of those things that are required of the proper manager and the proper operation, does my theatre stand out as an institution above all other institutions in the community? I want my theatre business to have such a concrete foundation that no matter what happens my patrons will never lose confidence, because that concrete foundation would be so solid that no matter who came in as a competitor I could wish him well. I know that with good concrete showmanship as a corner stone there is no power on earth that could tear my theatre down.

CHEVALIER IS BOX OFFICE GOLD MINE

More than half the population of San Francisco—295,040 people, to be exact—have seen Maurice Chevalier in "Innocents of Paris." The picture opened at the California Theatre on Friday, May 3, 1929 and, after two weeks of very good business, was moved to the St. Francis Theatre where business held up phenomenally. Toward the end of the second month, the weekly grosses actually increased! The run ended on Sept. 5, a total of 18 weeks.

It is the general concensus of opinion that the personality of Chevalier was responsible for this phenomenal run. Now he's coming in another picture, "The Love Parade." Read what Mr. Lasky has to say of this picture elsewhere in this issue. Then get your publicity and exploitation machinery well oiled to draw every possible penny out of this box-office gold mine.

'APPLAUSE' IDEA WILL SELL FILM

J. E. McInerney, Director of Advertising and Publicity for the New York Criterion Theatre, Publix' \$2 house on Broadway, suggests a "Famous Stars Who Won Applause," contest for the exploitation of Paramount's super-hit "Applause" with Helen Morgan. The gag is to run a guessing contest on old photos of big stars who have played in the theatre where the picture is to be shown, with prizes for the winners. This may be twisted around to "Famous Stars Who Won Applause in Toledo" or any other town, or, "The Greatest Applause Winners In History," such as Babe Ruth, Jack Dempsey, Napoleon, Julius Caesar, etc. The picture lends itself to the planting of good feature stories on famous stars who played your theatre.

SUNDAY SHOWS

Sunday vaudeville has been inaugurated at the Publix Fox Theatre in Aurora, Ill.

A Pad Of Paper— A Pencil— And Thou!!!!

Carry 'em! Jot down those vagabond ideas and occurrences at the moment they occur!

Then, once a day, collect 'em for incineration in your work-furnace!

Read your mail, your PUBLIX OPINION, the trade press, the daily newspaper, press-sheets, etc., with a pad-and-pencil at hand. Then you'll make things happen!!

DON'T TRUST TO MEMORY!!

This plan makes you 100% more efficient! It will get you 100% more results!

Follow the Leaders!!

41 OUT OF 50 OF THE HIGHEST PAID INDIVIDUALS IN PUBLIX ARE PAD - AND - PENCIL ADDICTS.

They get paid for results, and they attribute their results largely to this method!

NOTE: Pay Your Subscription To This Newspaper By Jotting Down A Daily "repeatable" lunch for ALL Publix.

YOU HAVE THE
MERCANDISE
SELL IT!

Publix Opinion



The Official Voice of Publix

YOU HAVE THE
MERCANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of October 4th, 1929

No. 4

The bulwarks of our business rest upon the showings made by the pictures that play our theatres week in and week out. That is why, in all future reckonings, most credit will be given to the man who shows the best results with these average pictures rather than with the self-selling "giants."

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
J. ALBERT HIRSCH, Associate Editor
Contents Strictly Confidential

SOUND TIPS

From Publix Department of Sound and Projection.

HARRY RUBIN, Director

SOUND BULLETIN No. 28

The Vacuum Tube as a Rectifier.

Vacuum tubes are used as rectifiers as well as amplifiers in your sound system. A future bulletin will be devoted to the function of the tube as an amplifier.

The glass of your tubes darkens with age. The discoloration of the glass was noticed by Edison in his earliest experiments with incandescent lamps. In the course of investigating the curious phenomenon, he sealed a metal plate into the tube, and found he got a current across the vacuum of the tube between the plate and the heated filament. When he connected the plate to a source of alternating current he found that only direct current would flow across the vacuum—in other words, the tube acted as a rectifier to turn A. C. to D. C.

Present-day theory to account for the action is as follows: An electric current is only a stream of electrons, particles so small that they can pass without hindrance thru the atoms of a copper wire, or other conductors. Any incandescent body, including a filament heated red-hot, radiates electrons, which fly off in all directions. Free electrons are always negative in sign. If a second element, such as a plate, is sealed into the vacuum with the filament, and positively charged, the free, negative electrons will be attracted to the positive plate. The result is a flow of current between the plate and the filament. If the plate is charged negatively, the negative electrons will be repelled from it, and no current will flow in the plate circuit.

If the plate is charged with alternating current it is obvious that only direct current will flow across the tube; that is, plate current will flow only while the alternation impresses a positive charge on the plate. The other end of the plate circuit is the negative leg of the filament.

Your tungar charging bulbs, and 519D Type tubes (if your system uses these) are two-element rectifier tubes. In many sound systems, three element tubes are used as rectifiers, specifically, the 205 type in the 42A and 46 type amplifiers; and the 211 type tubes in the 43A amplifier. In these cases, study of the drawing will show that the grid and plate of three-element tubes used as rectifiers are shorted at the socket, so that the tube is essentially a two-element tube.

It will be noticed that the current in the tube flow is toward the positively charged plate. The tube is primarily responsible for the modern theory that electricity flows from negative to positive instead of from positive to negative. The difference, however, is of no practical importance in any ordinary electrical work.

GOLDEN TO DES MOINES

Joel Golden, assistant booker, with former headquarters in New York, has been transferred to Des Moines, Ia.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch *Publix Opinion* for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Footage	Running Time
	Big Time—9 reels (AT)	Fox	7225	86 min.
	Tonight At Twelve—8 reels (AT)	Universal	6850	76 min.
	His Glorious Night—9 reels (AT)	M-G-M	7123	79 min.
	Overland Bound—6 reels (AT)	Independent	4883	54 min.
	Her Private Affairs—7 reels (AT)	Pathé	6410	71 min.
	Hollywood Revue—13 reels (AT)	M-G-M	10350	115 min.
(AT)—All Talking				

LENGTH OF TALKING SHORTS

PARAMOUNT	900	10 min.
Fatal Forceps	1670	19 min.

WARNER	640	7 min.
709 Sol, Violinsky	725	8 min.
872 Ben Pollack & Park Central Orchestra	565	6 min.
873 Halligan & Mulhern—Somewhere in Jersey		

UNIVERSAL	920	10 min.	
Benny Rubin, Pilgrim Papas	R. K. O.	1600	18 min.

FITZPATRICK	360	4 min.
Columbus Day		

PATHE	885	10 min.
News No. 65		

COLUMBIA	870	10 min.
Screen Snapshots No. 5		
Screen Snapshots No. 6		

PATHE	550	6 min.
Fly's Bride (Fables)		

COLUMBIA	560	6 min.
El Terrible Toreador (Cartoon)		
Silly Symphony (Cartoon)		

Length of Non-Synchronous Shorts		
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PARAMOUNT	800	9 min.
News No. 17		

CASTLE	720	8 min.
So This is Europe		

PUBLIX HEADS NAMED FOR NORTHWEST

The executive personnel of the Publix Northwest Division, formerly the Finkelstein & Ruben circuit, was announced from the Minneapolis headquarters of that organization.

M. J. Mullin, for many years associated with Publix in their Eastern and home office operations, has been appointed resident Division Manager of the circuit. Edmond Ruben is Northwest Division Director with headquarters in New York.

His cabinet will include H. D. Finkelstein, assistant division manager; Ed Smith, district manager, Twin City theatres; Harry French, district manager, Southern division; Ray Niles, district manager, Northern division; Hal Daigler, city manager, St. Paul theatres; Ed Prinsen, city manager, Minneapolis theatres; Charles Winchell, division advertising manager; John Branton, division booking manager; R. W. Bolstad, division auditor, and Herman Fields, division maintenance supervisor.

In line with the Publix policy of developing manpower within the organization, the entire northwest cabinet is created from the ranks of the old F & R regime.

USHER'S SCHOOL FOR RUTLAND

An usher's school has been formed for the Grand and Strand theatres in Rutland, Vt., under the supervision of T. W. McKay, resident manager and his assistant, J. H. Wilson.

The various phases of ushering, including poise, speech, handling the crowds systematically, etc. are lectured upon at the weekly meetings. Twenty-five students are now enrolled.

PUBLIX' DOINGS IN BIRMINGHAM

Birmingham, Ala., department stores realizing the advantages derived from a theatre tie-up, have pledged their co-operation, in all stunts, etc., with the Publix theatres of that town.

WBRC, the local link of the National Broadcasting Chain, gets the weekly Paramount-Publix program, thus offering competition to the Ritz-Birmingham Post program from another station.

AT YOUR NEW YORK THEATRES !

WEEK OF OCTOBER 4

THEATRE	PICTURE
Paramount....	Fast Company
Rialto....	Why Bring That Up?
Rivoli....	Three Live Ghosts
B'klyn Paramount	Fast Company
Criterion (\$2)	Applause